

# FASHION NEWS SEEPS THROUGH IN SPITE OF WAR

## Incongruous Is the Peaceful Recital of the Latest and Probably the Last Whimsies Emanating From French Ateliers: Whether Hoop Skirts Will Prosper or Not Was the Sartorial Subject Then Agitating Couturiers.

Note—Whether the Parisian ateliers will remain open in spite of the general state of war in Europe, or whether they will shut down, is yet a matter of conjecture. We have received no advice on this score from Miss Ascough, whose Fashion Letter and sketches—probably the last—were received from Paris this week with no notification of any cessation. Incongruous is the contrast between the recital of sartorial triumphs of Parisiennes of the nobility, just a week before the breaking out of a world conflagration.

These fashion notes, now the latest, may yet be the last word brought to America's shores for some time. It would be well, therefore, to pay particular attention to the fashions they introduce, as an indication of what American couturiers will introduce.

By BESSIE ASCOUGH.

**H**OOPED skirts are still in the balance. Many things have been said for and against them since the evening of the famous crinoline ball given by the Duchesse de Gramont.

It is an open secret that this ball was given chiefly for the purpose of testing the possibilities of hooped skirts. As I mentioned in one of my recent articles, one of the most influential dressmakers in Paris has declared her intention of making crinolines fashionable this winter. She has imbued several of her best clients with the desirability of this change of outline, and it is undoubtedly true that crinolines are nearer to us just now than they have been for a long time back.

The Louis XV Outline.

At the same time I am strongly of opinion that the autocratic rulers of fashion will arrive at a compromise. I believe that in the early winter days we shall find a particularly graceful style of dress universally popular, the outline which used to be associated with skirt-dancers.

The advent of wide, full skirts cannot be denied. And already many of these skirts are supported by slightly stiffened petticoats of finest muslin and lace.

These skirts fluff out about the feet in a fascinating manner, and if old photographs are to be trusted, they are very like the wonderful skirts in which the famous Kate Vaughan danced her way into the hearts of the then "Gaiety Johnnies."

An evening gown of this order is quite Louis XI in outline, but is also reminiscent of the skirt-dancer period. The under dress of this charming model was soft black satin. It was quite plain and rather short.

Then there was a long, full tunic made of creamy lace, and on the border of the tunic dainty wreaths of red silk roses were arranged at regular intervals.

The corsage was entirely composed of lace, with lines of the same roses outlining the shoulders and bordering the black satin waistband. The satin skirt shown in this sketch was supported on pleated petticoats made of slightly stiffened black net. There were no hoops, though the outline is suggestive of the crinoline period.

Forehead and Ears Must be Bare.

I wish to draw special attention to the latest Parisian headdress—as simple as it is becoming. The hair is very lightly waved, parted at one side, and drawn back over a light frame. The forehead is left bare save for a loose lock which falls over the left eyebrow.

In another coiffure, which the smartest Parisiennes are adopting with fervor, the hair is not waved at all. It is brushed until it looks like spun silk, and then drawn back from the face, a light, straight fringe falling over the forehead.

This style of hairdressing was introduced some time ago by the beautiful Mlle. Jacqueline Torzanne, and it has become very popular in Paris. To be ultra-correct at the present moment the forehead should be absolutely bare and also the ears. I need hardly point out that this style of hairdressing is very trying to any but a perfectly beautiful face.

Women who are possessed of small and very regular features sometimes look their best when their hair is drawn back severely from the face, but these are exceptions; the average woman will show her wisdom by choosing such simple coiffures as those shown in my two drawings. These coiffures are quite the dernier cri without being unduly remarkable or unbecoming.

Exquisitely burnished tresses are the pride of the clever maid who busies herself to emphasize the glinting gold tints or the tawny brown ones that look like imprisoned sunshine upon some girlish chevelures. It is all a matter of arrangement in many cases, for the under side of the hair is often of a different shade from the rest, and a very pretty effect can be produced by revealing both.

The hair of one lovely girl bristles with short, up-standing, fluffy strands glistening like gold, a natural charm of which her maid makes good use. Another has inherited the blue-black tresses of her ancestors,

and they, rippling all over with the natural waves, are dressed close to the head to look like sculptured marble.

Individuality is observed in hairdressing nowadays as in every other detail of the toilette.

The Increasing Worship of "Nature."

The Parisiennes have suddenly become nature worshippers. Corsets, in the old-fashioned sense of the word, have ceased to exist; curling-pins have been thrown aside; veils have been voted old-fashioned. And now we are entering upon a period in which ornaments of all kinds are to be regarded with eyes of suspicion.

The woman of fashion of to-day faces the midsummer sun with bare neck, bare arms and unveiled face. She pretends to sneer secretly at the string of milk-white pearls which was her constant companion a little time ago.

This is carrying nature too far! Not one woman in fifty can afford to exhibit in broad daylight an absolutely bare neck and throat. The beautiful string of pearls or the band of velvet ribbon made the décolleté neck look charming, but if the present mania for extreme bareness is not checked our eyes will quickly find cause for offence. It is possible to be too daring, and it must be remembered that the throat at twenty-seven is rarely so perfect as was the same throat at seventeen.

A Revival of Seed-Pearl Embroidery.

Some of the more elaborate evening gowns now being sent to Trouville for casino wear are exquisitely embroidered with silver threads and seed pearls.

Diamond embroidery has had its day; the real élegantes consider it too pretentious; but really fine silver embroideries, with the interstices filled in with seed pearls, are in great demand. On shot gauze, or shadow lace, these embroideries give beautiful effects. In some cases little plaques of mother-of-pearl are also introduced, and silver paillettes in small quantities.

Amateur workers will welcome this revival of seed-pearl embroidery, for wonderful things can be done with a few strings of tiny pearls and a length of dull silver passementerie, the latter being carefully applied to a piece of gauze or chiffon before the pearls are added.

The Child's Tunic Frock.

The use of two materials, one plain and the other patterned, is obvious, but very pretty for the frocks of little girls, and there are many ways of ringing the changes upon the scheme.

One of the most successful noticed the other day comprised a short skirt of natural tussore, with a long-waisted bodice of the fichu order terminating in a tunic basque which had a scalloped hem. This upper portion was made of crépe the color of the tussore, sprigged with rosebuds and green leaves, and round the waist, though much below the natural line, there was a rose-red velvet belt fastened with a tussore button.

Many changes may be made in the routine of a child's wardrobe with dress schemes such as this, and for the tussore skirt fine serge may be substituted, a crépe tunic corsage forming a cool and becoming upper portion.

Soutache Net and Taffeta for State Occasions.

Such frocks are for romping in the garden or on the shore. For state occasions there are more elaborate and perishable dresses made of soutached net and

DELIGHTFUL AS A FAIRY VISION IS THIS CREATION OF LEMON YELLOW CHIFFON PAINTED IN A DESIGN OF BLUE AND DULL PINK ROSES. IT SHOWS SOME OF THE LATEST EFFECTS—THE FRILLED SHOULDER STRAPS, THE LARGE SIDE KNOT IN DEEP BLUE VELVET, AND THE VERY LOW, SLEEVELESS BODICE. THE MODEL AT THE RIGHT IS OF TANGERINE CHIFFON SHOT WITH GRAY AND DULL SILVER LACE. THE SASH IS OF DEEP AMETHYST VELVET, WHILE THE CAPE IS CAUGHT ON THE LEFT SHOULDER WITH A SILVER ROSE.

taffeta, to be worn with a wide sash swathed high and low round the child's waist, and a taffeta hat with a wreath of flowers as large as the small being can wear without looking ridiculous. Water lilies and giant mignonette look well together, and so do pale pink tulle wild roses hemmed with black velvet, with a single black velvet string hanging beneath the brim.

Now comes the moment for making light-weight yet chill-resisting coats and capes, for the child-world has its cape in many forms as well as the grown-up contingent. There are uses in this connection for cretonne collars, cuffs and pocket flaps, and for the quaint vegetable garden silks, printed with pea pods, carrots and other homely foods, which on a child, applied in moderation, have an amusing and effective aspect.

The Triumph of the Canotier.

The triumph of the flat brimmed sailor hat, which the Parisiennes called a canotier, is complete. This charming and wonderfully becoming shape is covered with all sorts of different materials; it is made in varied straws, but the shape remains practically the same always. It is the graceful hat which the famous dry-point artist Drian loved so well and which he has sketched in one guise or another a thousand times.

The charms of the canotier are many, but chief among them is the fact that the shape itself is suitable for all occasions—for morning, afternoon, and, where casinos are concerned, evening wear. The difference lies in the materials used in its construction.

Favorite Colors of the Moment.

For millinery purposes one of the favorite colors is the new blue called ciel d'Egypte. This is a lighter shade than the Egyptian blue, which has been such a favorite all the summer. This new blue has a distinct tinge of dull green in its composition, and in velvet, as a lining for wide brimmed hats, it is ideal because it is very flattering to the skin.

Ciel d'Andalousie is another popular blue, and for Tuscan and Leghorn picture hats velvet ribbons in the delicate Fragonard and Nattier shades are as popular as ever.

I have seen some curious sailor shapes, intended for seaside wear, made of light raphia straw, with silk and wool embroideries introduced on the crown. I have also seen pagoda parasols made of this same light straw. The effect was original, but not, I think, quite satisfactory.

I spoke in a recent article of the taffeta canotier, which is such a favorite in Paris. This is perhaps the most practical of all the sailor models. It is exquisite in ivory white or shell pink; it is equally lovely in black or dark blue. Many of the new models created in the Rue de la Paix are covered with charmeuse, but personally I prefer taffeta. A pretty model, suitable for a garden party or wedding, was covered with chalk-white taffeta and trimmed with ribbons in silver gauze and a single water lily framed in black velvet leaves.



FROCKS FOR EARLY AUTUMN WEAR CONTRIVE TO CARRY INTO THE COOLER DAYS A BIT OF THE LIGHT EFFECT OF SUMMERY FROCKS. A GOOD EXAMPLE OF THIS TREND IS THE AFTERNOON FROCK OF GRAY-GREEN TAFFETA WITH LARGE, DULL RED DOTS OUTLINED

IN BLACK. THE BODICE IS MADE WITH A RUFFLE-EDGED CAPE IN THE BACK. FOR THE COOL DAYS THE WHITE SUITS GIVE WAY TO THOSE OF A LESS OSTENTATIOUS BRIGHTNESS, AS THIS MODEL IN CLAY COLOR SUITING OR SIMPLE YET DASHING LINE.